DOCUMENT RESUME

ED 206 550 SO 013 581

TITLE	What Every Child Should Know...Music. Course of Study and Criteria for Textbook Selection.
INSTITUTION	Arizona State Dept. of Education, Phoenix.
PUB DATE	Mar 81
NOTE	38p.
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	*Curriculum; Educational Objectives; Elementary Secondary Education; Junior High Schools; Learning Activities; Music Activities; Music Appreciation; *Music Education; *Textbook Selection; Vocabulary

ABSTRACT

This document outlines the music curriculum for students in grades K-8 in Arizona public schools. Developers state that music educators should use the document as the content criteria for selecting state adopted textbooks and materials. As a result of participating in the music program, students should develop an increasing commitment to music, understand and organize musical ideas, explore alternatives in interpreting and expressing feelings and ideas through performance, make considered musical judgments, and respond aesthetically to music. Program developers state that while the guide is to be used as a standard against which a program in local schools can be measured, it is intended as an outline for the minimum course and that teachers are encouraged to enrich and enhance programs beyond the minimum standards offered in the guide. Music experiences and activities are presented in tabular form in six categories--listening, singing, moving, writing, reading, and playing. Six subcategories comprise each of these major categories. They are pitch, duration, volume, timbre, expressive controls, and structure. Students are involved in a wide variety of activities including identifying patterns and phrases, recognizing when patterns are repeated or are different, hearing tempo changes, identifying distinctive sounds or instrumental ensembles, playing instruments in a group to produce different rhythm patterns, transposing simple melodies to other keys, improvising on instruments, devising movements to interpret music, and responding to dynamic markings when performing and creating music. For each activity, a code of single, double, or triple dots indicates whether the activity at a specific grade level is being introduce amplified, or reinforced. The document concludes with a survey of educational legislation affecting music education in the public schools of Arizona and a glossary of terms used throughout the guide. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED206550

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
RAYMOND J VAN DIEST
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

"WHAT EVERY CHILD SHOULD KNOW"

MUSIC

COURSE OF STUDY

AND

CRITERIA FOR TEXTBOOK SELECTION

SP 013 581

CAROLYN WARNER, SUPERINTENDENT
DR. JIM HARTGRAVES, DEPUTY SUPERINTENDENT
ARIZONA DEPARTMENT OF EDUCATION
MARCH 1981

ARIZONA DEPARTMENT OF EDUCATION

Carolyn Warner, Superintendent

Dr. Jim Hartgraves, Deputy Superintendent

Education Services Division	General Operations Division	Special Program Services Division	Business Services Division
Dr. Thomas R. Reno Associate Superintendent	Mr. James J. Brunstein Associate Superintendent	Dr. Ray D. Ryan Associate Superintendent	Mr. John M. George Associate Superintendent

ARIZONA STATE BOARD OF EDUCATION

Mr. Jack Whiteman	President
Dr. George N. Smith	Vice President
Mrs. Carolyn Warner	Executive Officer and Secretary
Mr. Lynwood Evans	Member
Mrs. Beth Packard	Member
Dr. John P. Schaefer	Member
Mr. Leon Maehling	Member
Mrs. Geraldine Hernbrode	Member
Mrs. Julieta Bencomo	Member

Printed in Phoenix, Arizona
by the
Arizona Department of Education
Total Copies Printed - 2000
Total Printing Cost - $2021.00
Unit Printing Cost - $1.01
Date of Printing - 3/81

ACKNOWLEDGMENTS

The Arizona State Board of Education wishes to acknowledge extensive assistance in preparing this Course of Study from the following publications and resource persons:

Identifying and Developing Musical Behaviors, A Design for Learning (K-6). Arizona Department of Education, 1973.

Identifying and Developing Musical Behaviors, A Design for Learning (Junior High School). Arizona Department of Education, 1978.

The School Music Program: Descriptions and Standards. Music Educators National Conference, 1974.

Raymond G. Van Diest, Fine Arts Specialist, Arizona Department of Education.

Ralph W. Ferguson, Director of Technical Assistance, Arizona Department of Education.

*MUSIC BASIC GOALS COMMITTEE

Sally Atsumi, Tempe
Ruby Brown, Phoenix
Linda Burkhardt, Yuma
Irma Cervantes, Scottsdale
+John Fitch, Tucson
Jim Gibson, Tucson
Zarco Guerrero, Mesa
+Pauline Harrington, Tucson
Brenda Henkins, Tempe
Marian Holmes, Flagstaff
+Chester Johns, Phoenix
Peggy Johnson, Mesa
Carolyn Krietenstein, Phoenix
Larry Mabbitt, Mesa
Shirley Montague, El Mirage
Kathleen Montgomery, Tucson
Jan Moore, Chandler
Patty Newton, Flagstaff
+Margaret Ruccolo, Phoenix
Ron Sadlier, Tucson
Tony Taylor, Phoenix
Bob Tsinnie, Many Farms
Doris Taylor, Winslow
Elizabeth Watson, Tucson
+Richard Watt, Mesa
Carol Winslow, Phoenix
Russell Young, Apache Junction

*Members appointed by State Board of Education
+Members of the Editorial Committee

TABLE OF CONTENTS

Page

STATEMENT OF PURPOSE 1

GOALS 2

WHAT THE LAW REQUIRES 3

MUSIC EDUCATION

Why, Who, Where, When, and How 4

CURRICULUM CONTENT 5

GRADE LEVEL GOALS

LISTENING EXPERIENCES AND ACTIVITIES 6

Pitch 6
Duration 7
Volume 7
Timbre 8
Expressive Controls 9
Structure 9

SINGING EXPERIENCES AND ACTIVITIES 10

Pitch 10
Duration 11
Volume 11
Timbre 11
Expressive Controls 12
Structure 12

PLAYING EXPERIENCES AND ACTIVITIES 13

Pitch 13
Duration 13
Volume 14
Timbre 14
Expressive Controls 15
Structure 15

MOVING EXPERIENCES AND ACTIVITIES 16

Pitch 16
Duration 16
Volume 16
Timbre 17
Expressive Controls 17
Structure 17

READING EXPERIENCES AND ACTIVITIES 18

Pitch 18
Duration 18
Volume 19
Timbre 19
Expressive Controls 19
Structure 19

WRITING EXPERIENCES AND ACTIVITIES 20

Pitch 20
Duration 20
Volume 20
Timbre 21
Expressive Controls 21
Structure 21

APPENDIX 23

LEGAL BASIS for Music Education in the Public Schools of the State of Arizona 25

TERMS USED IN THIS GUIDE 27

STATEMENT OF PURPOSE

The purpose of this document shall be to:

a. Constitute the Course of Study for Music, grades K-8.

   The Course of Study is defined by the State Board of Education as a Minimum Course Content for Quality Education.*

b. Serve as the educational content criteria for the selection of state adopted textbooks and materials.

The State Board of Education reaffirms that the Board is not limiting local districts and/or teachers from enriching and enhancing the minimum course content but rather encourages local districts to excel beyond these basic standards.

*Article II, Rule I, State Board of Education's Policy Manual

GOALS

As a result of experiences with the music curriculum, the student will:

I. Develop an increasing commitment to music.

II. Understand and organize musical ideas.

III. Explore alternatives in interpreting and expressing feelings and ideas through performance.

IV. Make considered musical judgments.

V. Respond aesthetically to music.

WHAT THE LAW REQUIRES

The Arizona Official Compilation of Administrative Rules and Regulations (A.C.R.R.), Section 6.b.1. states:

Subjects to Be Taught	Years Taught
Reading (including phonics)	K-8
Arithmetic	1-8
Geography	1-8
Handwriting	1-8
Health	1-8
Language	1-8
Literature	1-8
Music	1-8
Science	1-8
Spelling	1-8
World History	1-8
American History	7-8
Arizona History and Constitution	7-8
Civics (U.S. Constitution)	7-8

ARIZONA LAW REQUIRES THAT MUSIC BE TAUGHT TO ALL STUDENTS, GRADES 1-8

*ARS 15-102.15 states: "The state board of education shall prescribe and enforce a course of study in the common schools."

*ARS 15-102.16 states: "The state board of education shall prescribe the subjects to be taught in the common schools."

*ARS 15-102.18 states: "The state board of education shall advise school districts on purchase of textbooks for the common schools, . . ."

*See Appendix, pp. 25 and 26.

MUSIC EDUCATION

WHY . . . . . MUSIC?

The capacity for response to music is a basic characteristic of human beings. A child's interaction with music through the experiences and activities incorporated in this guide (listening, singing, playing, moving, reading, and writing) encourages growth in many areas including self-expression, creativity, self-awareness, appreciation for others, and social skills. A strong base in music fundamentals enhances understanding in such subjects as mathematics and science, complements the skills necessary for reading and other activities requiring concentration, and reinforces knowledge in other areas such as history, art, and the humanities. Music is a curricular offering which is enjoyable for all children to experience and provides a wide array of learning opportunities. Music aids the development of aesthetic sensitivity and serves as a pleasurable study in and of itself.

WHO . . . . . will use the MUSIC GUIDE?

Arizona school districts are required to teach music in grades 1-8 to comply with the Attorney General's ruling to the State Board President dated July 10, 1975. (See Appendix, pp. 25 and 26.)

All public school teachers charged with the responsibility of teaching music should use the MUSIC GUIDE as a means of developing curriculum content.

WHERE . . . . . will the MUSIC GUIDE be used?

Teachers are encouraged to become familiar with the goals outlined in the MUSIC GUIDE realizing that any instruction is most effective when it complements and supports other subjects. When classroom teachers use music as part of regular classroom activities they will find that music provides a natural vehicle for applying concepts within the total curriculum.

WHEN . . . . . is the MUSIC GUIDE to be used?

Early musical experiences and environmental influences determine the degree of musical awareness which the child brings to formal education. The GUIDE has been designed for sequential development, thus permitting the teacher to determine a starting point and devise programs suitable for local and individual needs.

HOW . . . . . will the MUSIC GUIDE be used?

The GUIDE is to be used as a standard against which a program in a local school can be measured. It provides an outline for the minimum course content for music as well as the criteria for material and textbook adoption. Teachers are encouraged to enrich and enhance programs beyond these minimum standards.

CURRICULUM CONTENT

IT IS IMPORTANT THAT WE RECOGNIZE FROM THE BEGINNING THAT MUSIC IS AN AURAL PHENOMENON, THAT ITS UNIQUE CONTRIBUTION IS ITS EFFECT ON HUMAN RESPONSES, AND THAT INFORMATION ABOUT MUSIC AND SKILLS IN PERFORMING AND WRITING MUSIC ARE A MEANS TO A GREATER END – RESPONDING AESTHETICALLY TO MUSIC.

Musical instruction, as proposed in this course of study, provides growth in the three recognized domains of learning: affective (attitudinal), cognitive (concepts, understandings), and psychomotor (competencies, skills).

The Arizona Course of Study is sequential. A school which is implementing this sequential curriculum for the first time is encouraged to begin at students' present levels. Students should be brought to grade level in the stated musical concepts and competencies as soon as possible.

Arizona students are expected to attain the objectives of each level (K-2, 3-4, 5-6, 7-8) as they proceed through this program.

Key to Symbols:

- • The concept or competency is presented for the first time.
- •• Additional experiences expand.
- ••• Reinforced – continuing encounters maintain level of understanding or competency.

LISTENING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Pitch				
Hear that sounds are relatively high or low.	•			
Hear that orchestra instruments have ranges which may be high or low in relation to other orchestral instruments.	•	• •	• • •	
Hear that an orchestral instrument has a range which may be relatively high or low within a particular family of instruments.	•	• •	• • •	
Hear that tones in a melody move by step or leap.	•	• •	• • •	
Hear that melody is made up of pitch patterns and phrases.	•	• •	• • •	• • •
Identify that harmony is a vertical organization of two or more tones.	•	• •		
Hear that a melody is or is not accompanied.	•	• •		
Identify intervals (2 tones) or chords (3 or more tones).	•	• •	• • •	• • •
Identify scale patterns and chords that repeat or move.	•	• •		
Identify parts of melodies that are built on scale-wise patterns.		•	• •	• • •
Identify recurring melodic patterns.		•	• •	• • •
Identify that parts of some melodies are built on the tones of a chord.		•	• •	• • •
Hear that tones in a melody move by half-step, step, or leap.		•	• •	• • •
Identify music that is organized in major, minor, pentatonic, and whole tone scales.		•	• •	• • •
Realize that harmonic structure usually changes according to the melody.		•	• •	• • •
Be aware that when a chordal tone pattern appears in a melody, often that chord is a fitting accompaniment.		•	• •	• • •
Hear that a given melody may be harmonized in several ways.		•	• •	• • •
Hear when harmonies are by thirds and sixths.		•	• •	• • •
Identify by range and distinguish between soprano, alto, tenor, and bass voices.		•	• •	• • •
Hear and identify intervals; i.e., octaves, thirds, fifths, and sixths.			•	• •
Hear and identify I, IV, and V7 chords.			•	• •
Recognize and identify melodic or harmonic factors relating to Mexican American and American Indian music.			•	• •
Recognize pitch and melodic factors relating to music of historical periods and geographic areas of the world.			•	• •

• Introduced • • Amplified • • • Reinforced

LISTENING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Duration				
Hear that sounds or silences are relatively long or short.	•	••		
Hear that rhythm often has a recurring pulse or beat within it.	•	••		
Hear that music is made up of stronger and weaker pulses.	•	••	•••	
Hear that music usually moves in two's or three's.	•	••	•••	
Aurally identify beat, metrical accent, and rhythm patterns.	•	••	•••	•••
Become aware that silence is an important part of the organization of sounds.	•	••		
Become aware of simultaneous multiple rhythmic sounds.	•	••	•••	
Relate the melodic rhythm pattern or prominent accompaniment figure to the steady pulse of the music.		•	••	•••
Identify changes of meter as they may occur within the composition.		•	••	•••
Recognize syncopation in compositions.		•	••	•••
Recognize rhythmic characteristics relating to music of historical periods and geographic areas of the world.			•	••
Hear the use of polymeters, polyrhythms, and syncopation in compositions.			•	••
Volume				
Hear that sounds are relatively loud or soft.	•	••	•••	•••
Become aware that dynamics (loud and soft) contribute to the expressive qualities of music.	•	••	•••	•••
Hear that dynamic changes may be great or small.	•	••	•••	•••
Hear that changes in dynamics may occur quickly or slowly.	•	••	•••	•••
Hear that dynamics often occur in relationship with other musical factors such as timbre and density.		•	••	•••
Hear that dynamic changes may sometimes be used to express musical excitement or relaxation within a phrase or composition.			•	••

• Introduced •• Amplified ••• Reinforced

LISTENING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Timbre				
Hear that sounds are made by different sources.	•			
Hear that different kinds of sounds may be produced from a single sound source.	•	• •	• • •	• • •
Hear that timbre changes occur with different combinations of voices, instruments, machines, body sounds, environmental sounds, etc.	•	• •	• • •	• • •
Identify the distinctive timbre of an orchestra, band, or vocal ensemble.		•	• •	• • •
Hear that instruments and voices are used in different ways to produce different timbres.		•	• •	• • •
Hear and become aware of uses of electronic sounds in music.		•	• •	• • •
Distinguish a specific timbre from a large ensemble.			•	• •
Hear that different instruments and vocal timbres are used to provide a variety of musical styles.			•	• •
Hear and identify the distinctive sounds of small instrumental ensembles; i.e., woodwind quintets, string quartets, pop ensembles, and mixed groups.			•	• •
Hear and identify the distinctive sounds of vocal ensembles; i.e., duos, trios, quartets, male and female ensembles, mixed choruses.			•	• •
Recognize the tone quality in the separate lines (parts) within various vocal groups.			•	• •
Identify the distinctive timbre of electronic instruments; i.e., guitar, organ, synthesizer.			•	• •
Hear and identify timbres of various ethnic instruments; i.e., koto, sitar, kalimba.			•	• •

• Introduced • • Amplified • • • Reinforced

LISTENING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Expressive Controls				
Hear and identify tempo changes in music (fast - slow).	•	••		
Hear that tones are connected (legato) or detached (staccato).	•	••	•••	•••
Recognize tempo variations; e.g., accelerando, ritardando, a tempo.		•	••	•••
Hear tempo differences; e.g., largo, andante, allegro.			•	••
Hear that relatively loud or soft sounds are employed by the composer for specific expressive purposes.		•	••	•••
Hear volume changes resulting from different musical textures.			•	••
Hear that dynamic changes may sometimes be used to express musical excitement or relaxation within a phrase or composition.		•	••	•••
Structure				
Hear that music is organized by the use of repetition and/or contrast.	•	••	•••	•••
Identify a pattern, phrase, or section and recognize when each is repeated or different.	•	••	•••	•••
Identify simple polyphonic forms (partner songs, rounds).		•	••	•••
Recognize two and three-part song forms (AB and ABA) and simple rondo form (ABACA).		•	••	•••
Identify variations within repetition (sequence, theme and variation).		•	••	•••
Identify major musical forms; e.g., opera, musicals, operetta, cantata, ballet, symphony, concerto, art song.			•	••
Hear repetition and contrast in larger forms (AB, ABA, rondo, fugue, sonata-allegro form).			•	••
Identify patterns, motives, phrases, sections, and/or movements as contained in suites, sonata-allegro form, symphony, etc.			•	••
Hear compositional devices; i.e., repetition, sequence, inversion, retrograde, augmentation, diminution, modulation.				•

• Introduced •• Amplified ••• Reinforced

SINGING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Pitch				
Echo short melodic patterns.	•	• •		
Understand melodic movement by singing simple patterns.	•	• •		
Sing melodic phrases with accuracy.	•	• •	• • •	• • •
Explore alternative ways to complete the last phrase of a song.	•	• •	• • •	• • •
Extend singing range.		•	• •	• • •
Develop tonal memory by repeating longer melodic phrases with accuracy.		•	• •	• • •
Sing songs which contain increasingly difficult melodic intervals.		•	• •	• • •
Display a growing awareness of simultaneous sounds by singing rounds, canons, descants, ostinati, and partner songs.		•	• •	• • •
Display awareness of multiple sounds when performing two-part rounds.		•	• •	• • •
Sing accurately melodies in the major, minor and pentatonic tonalities when they occur in the song material.		•	• •	• • •
Learn to harmonize endings of verses or refrains.		•	• •	• • •
Maintain a simple harmony part.			•	• •
Sing accurately melodies in whole tone and devised scales when they occur in the song material.				•
Understand the relation of pitch regarding vocal production as associated with the changing voice.			•	• •
Harmonize by thirds and sixths.			•	• •

• Introduced • • Amplified • • • Reinforced

SINGING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Duration				
Control and sustain vocal sounds.	•	••	•••	•••
Maintain a steady beat or pulse while singing.	•	••	•••	
Demonstrate an understanding of rhythm patterns through vocal performance (song or rhythmic speech).	•	••	•••	•••
Use silence as a part of composition when singing.	•	••	•••	•••
Sing songs containing rhythm patterns of greater length and complexity.		•	••	•••
Sing accurately simple syncopated rhythms.		•	••	•••
Sing songs which have a change of meter.		•	••	•••
Sing accurately more complex syncopated rhythms.			•	••
Volume				
Control and use dynamics for expressive vocal purposes.	•	••	•••	•••
Sing expressively by using both loud and soft tones within a song.	•	••	•••	•••
Understand that song lyrics may affect the volume and dynamic changes of the song.	•	••	•••	•••
Demonstrate an awareness that individual volume becomes important to the group sound when singing together.	•	••	•••	•••
Sing expresaively by using a broad range of dynamic controls.			•	••
Timbre				
Use the voice with varying timbre to express contrasts in the moods of songs.	•	••	•••	•••
Become aware that enunciation and tone quality are affected by different vowels and consonants.	•	••	•••	•••
Produce a free, open, and well-supported tone which promotes a desirable (safe) vocal development.	•	••	•••	•••
Use a variety of vocal sounds in the expression of musical styles.			•	••
Become aware of the different tonal qualities as related to the changing voice.			•	••

• Introduced •• Amplified ••• Reinforced

SINGING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Expressive Controls				
Sing music that moves relatively fast or slow.	•	••	•••	•••
Learn to stop and start together.	•	••	•••	•••
Learn to sing legato and staccato.	•	••	•••	•••
Sing songs in relation to setting or mood.	•	••	•••	•••
Use a variety of tempi for expressive purposes; e.g., slow, moderate, fast.	•	••	•••	•••
Understand that song lyrics may help determine the dynamic changes in the song.	•	••	•••	•••
Use a variety of changes in tempo within a piece; i.e., accelerando, ritardando, a tempo (ralientando).		•	••	•••
Sing expressively a variety of articulations; e.g., legato, staccato, marcato, slur.		•	••	•••
Sing expressively by using a broad range of dynamic controls.			•	••
Structure				
Become aware of phrase by singing each phrase as a complete musical thought.	•	••	•••	•••
Identify and sing patterns, phrases, or sections that are alike or different.	•	••	•••	•••
Combine patterns into larger pieces by singing.	•	••	•••	•••
Improvise additional lyrics and melodies.	•	••	•••	•••
Acquire a repertoire of heritage, patriotic, folk, ethnic, and art songs from different times and places.	•	••	•••	•••
Use improvisation in building question/answer phrases.	•	••	•••	•••
Sing sequences within music.		•	••	•••
Sing rounds, partner songs, verse-refrain, two- and three-part songs.		•	••	•••
Sing with understanding selections in forms of AB, AA, ABA, and other forms involving imitation, such as rounds and canons.		•	••	•••
Use repetition, contrast, and sequence when vocally improvising melodies.			•	••
Use vocally such devices as repetition, contrast, sequence, inversion, fragmentation, retrograde, augmentation, diminution, and modulation.				•

• Introduced •• Amplified ••• Reinforced

PLAYING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Pitch				
Use individual instruments, materials, and devices to produce high and low sounds.	•	••		
Develop skills in forming simple accompaniments.	•	••	•••	•••
Use the autoharp in accompaniments using I, IV, and V7 chords.		•	••	•••
Play melodies sung and heard.		•	••	•••
Arrange pitches into scale order from melodies students sing or play.		•	••	•••
Play melodies which have been created by the students.		•	••	•••
Play more complex melodies which have been created by the students.		•	••	•••
Experience simultaneous sounds by playing and recognizing descants, ostinati, chord roots, and chords.		•	••	•••
Play an independent part; e.g., harmony, counter-melody, bassline.		•	••	•••
Develop skills when playing classroom instruments (such as autoharp, guitar, recorder), including those associated with times and cultures other than their own.			•	••
Transpose simple melodies to other keys.			•	••
Duration				
Produce a variety of short/long sounds on the same instrument.	•			
Demonstrate a steady beat, metrical accent and melodic rhythm while listening to or singing familiar music.		•	••	•••
Demonstrate a steady beat and metrical accent while listening to unfamiliar music.		•	••	•••
Play instruments in a group to produce different rhythm patterns simultaneously.	•	••	•••	•••
Maintain a steady beat while improvising rhythmic patterns.		•	••	•••
Demonstrate a sensitivity to steady beat and metrical accent as longer and more complex rhythmic patterns occur in notated accompaniments.		•	••	•••
Play syncopated rhythmic patterns.		•	••	•••
Employ syncopated rhythmic patterns in improvisations.			•	••
Play instrumental parts involving changing meters.			•	••

• Introduced •• Amplified ••• Reinforced

PLAYING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Volume				
Develop control of individual instruments to produce loud and soft sounds.	•	••		
Develop skills in playing gradually louder or softer when creating music or performing accompaniments.	•	••	•••	•••
Produce a variety of loud and soft body sounds; e.g., clapping, slapping, tapping.	•	••	•••	•••
Demonstrate dynamic changes that are great or small and that occur quickly or slowly.		•	••	•••
Respond appropriately with dynamic changes which reflect the intent of music.	•	••	•••	•••
Develop the necessary motor controls to demonstrate a variety of dynamic changes.		•	••	•••
Play a tone, phrase, or song with appropriate dynamic controls.		•	••	•••
Demonstrate the intent of the composition by playing tones and phrases with the appropriate volume.		•	••	•••
Demonstrate a variety of dynamic changes.			•	••
Timbre				
Produce a variety of body sounds; e.g., clapping, slapping, tapping.	•	••	•••	•••
Produce a variety of sounds on the same instrument.	•	••	•••	•••
Experiment in timbre by creating and playing new instruments.	•	••	•••	•••
Select the appropriate timbre when playing.	•	••		
Combine instruments to produce different qualities.	•	••	•••	•••
Select combinations of instruments to provide expressive accompaniments.		•	••	•••
Use a variety of instrumental timbre in musical expression.		•	••	•••
Compose and improvise traditional and non-traditional musical sounds.		•	••	•••

• Introduced •• Amplified ••• Reinforced

PLAYING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Expressive Controls				
Learn to start and stop together.	•	••	••	•••
Play music that moves relatively fast or slow.	•			
Employ a variety of tempi to convey mood in music.		•	••	•••
Use a variety of tempi when playing; e.g., slow, moderate, fast.			•	••
Use a variety of changes in tempo within a piece; e.g., accelerando, ritardando, a tempo (rallentando).			•	••
Employ legato and staccato playing techniques on instruments.		•	••	•••
Play a variety of articulations; e.g., legato, staccato, marcato, slur.			•	••
Develop the necessary motor controls to demonstrate a variety of dynamic changes.		•	••	•••
Play a tone, phrase, or song with the appropriate dynamic control as indicated by the composer.				•
Demonstrate a variety of dynamic changes through manipulations of timbre while performing improvisations or other compositions.				•
Structure				
Play simple phrases and patterns (rhythmic, melodic).	•	••	•••	•••
Combine patterns into larger pieces.	•	••	•••	•••
Play music which contains repeated and sequential patterns.		•	••	•••
Improvise on instruments.	•	••	•••	•••
Play verse-refrain, two- and three-part song forms, and rounds.		•	••	•••
Create and perform own compositions.	•	••	•••	•••
Improvise using repeated and sequential patterns and question and answer phrases.		•	••	•••
Use repetition and contrast when improvising melodies with instruments.		•	••	•••
Play music in short forms; e.g., AB, ABA, rondo.		•	••	
Improvise using free form, contrasting sections (AB, ABA, rondo).		•	••	•••
Extend or develop another person's musical idea.		•	••	•••
Play music in theme and variation form.			•	••

• Introduced •• Amplified ••• Reinforced

MOVING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Pitch				
Use movement to illustrate high and low.	•	• •		
Use hand movement to demonstrate pitch awareness when singing.	•	• •		
Use large body movements to illustrate upward and downward direction of pitch.	•	• •	• • •	
Exhibit a sensitivity to pitch and patterns when moving freely to music.	•	• •	• • •	• • •
Duration				
Respond with appropriate movement to long/short sounds.	•	• •		
Move with a group to two rhythm patterns simultaneously.	•	• •		
Demonstrate a sensitivity to beat, accent, pattern, and changing meter when performing patterned movements in folk dances (line, circle, square), or free improvisations.	•	• •	• • •	• • •
Demonstrate a sensitivity to pattern and changing meters when moving freely to music.		•	• •	• • •
Conduct patterns of two, three, and four beats.		•	• •	• • •
Conduct patterns of complex meters; i.e., 5/4 and 6/8.			•	• •
Demonstrate sensitivity to beat and changing meters by conducting.			•	• •
Volume				
Produce a variety of movements which portray loud and soft sounds.	•	• •		
Move expressively to loud-soft tones in phrases or larger sections in music.		•	• •	• • •
Move expressively to gradual changes in volume.		•	• •	• • •
Move expressively to a variety of dynamic changes in phrases or larger sections of music.		•	• •	• • •

• Introduced • • Amplified • • • Reinforced

MOVING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Timbre				
Respond to sound with appropriate movements.	•	• •	• • •	• • •
Become sensitive to the manner in which specific timbre may influence movement.		•	• •	• • •
Expressive Controls				
Control stopping and starting motions.	•	• •		
Move to music that is fast or slow.	•			
Devise movements to interpret music; e.g., skipping, swaying, jumping, swinging.	•	• •	• • •	• • •
Use appropriate body movements for staccato, legato, and marcato.	•	• •	• • •	• • •
Use a variety of tempi when moving; e.g., slow, moderate, fast.	•	• •	• • •	• • •
Move in relation to the tempo of the composition.	•	• •	• • •	• • •
Use a variety of changes in tempo within a piece; i.e., accelerando, ritardando, a tempo (rallentando).		•	• •	• • •
Communicate expressive intent of the music through conducting.			•	• •
Demonstrate a response to a variety of dynamic changes while moving to phrases or larger sections of music.				•
Respond through movement to the overall mood or character of a piece.	•	• •	• • •	• • •
Structure				
Use appropriate movement to demonstrate repetition and contrast.	•	• •	• • •	
Improvise with contrasting movements in response to music.	•	• •	• • •	• • •
Move with contrasting movements to demonstrate repetition, contrast, sequence, AB, ABA, etc.		•	• •	• • •

• Introduced • • Amplified • • • Reinforced

READING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Pitch				
Recognize and understand that symbols (devised or traditional) represent melodic direction.	•	••		
Recognize symbols; e.g., staff, notes, clefs, signs.	•	••	•••	•••
Become aware that musical notation reads from left to right.	•	••		
Become aware that melodic notation reads upward and downward.	•	••		
Follow the contour of melodic line notation.	•	••		
Read and perform the pitch symbols, devised and traditional.	•	••		
Demonstrate that notation can be an aid in communicating musical ideas.	•	••		
Read and perform simple notation including skips of a third, fourth, fifth, and octave.		•	••	•••
Follow the musical score for a single voice or instrumental line.		•	••	•••
Demonstrate some understanding of key signature and movable "do."			•	••
Become aware of other systems of notation.				•
Duration				
Become aware that rhythmic notation is read from left to right.	•			
Identify even and uneven rhythm patterns in blank and traditional notation.	•	••	•••	
Acquire an understanding of the music symbols; e.g., eighth, quarter, half, and whole notes and corresponding rests.	•	••	•••	•••
Become aware that music moves in two's and three's (meter).	•	••	•••	•••
Read and perform music in which notes and rests of one beat (♩ 𝄽), more than one beat (𝅗𝅥 𝅝), and less than one beat (♪ 𝄾) are employed in 2/4, 3/4, and 4/4.		•	••	•••
Read and perform even (♬ ♩ ♩) and uneven (♬ ♪ ♪) patterns in 2/4, 3/4, and 4/4.		•	••	•••
Read and perform even (♬ ♬) and uneven (♩ ♪ ♩ ♪) patterns in 6/8.		•	••	•••

• Introduced •• Amplified ••• Reinforced

READING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Volume				
Respond to dynamic markings when performing and creating music.		•	••	•••
Interpret dynamic symbols; e.g., crescendo, decrescendo, forte, mezzo forte, mezzo piano, piano, accent, and fortissimo.			•	••
Timbre				
Identify words which describe the timbre the student is to hear or produce; e.g., alto, soprano, tenor, bass, chorus, names of instruments, orchestra, band, small ensembles.	•	••	•••	•••
Expressive Controls				
Interpret descriptive terms for fast and slow and loud and soft.		•	••	•••
Define and interpret terms such as accelerando, ritardando, etc.		•	••	•••
Define and interpret articulation symbols; i.e., staccato, phrase, slur.		•	••	•••
Define and interpret tempo markings; e.g., allegro, largo, moderato, and terms showing changes in tempo: ritardando, rallentando, a tempo, accelerando.			•	••
Structure				
Recognize verse, refrain, and sequence from notation.		•	••	•••
Recognize simple song form (AB, ABA).		•	••	•••
Observe patterns, motives, and phrases as contained in musical compositions.			•	••
Observe from notation that patterns within phrases and phrases within a section are repeated or contrasted.			•	••

• Introduced •• Amplified ••• Reinforced

WRITING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Pitch				
Notate pitch by use of contour lines, blank notations (long and short lines), and own devised symbols.	•	• •	• • •	• • •
Write music by using traditional and devised symbols.		•	• •	• • •
Notate simple dictation.		•	• •	• • •
Notate more difficult dictation.			•	• •
Create a pitch notation other than traditional.				•
Transpose a simple melody to other keys.				•
Duration				
Demonstrate skill in using traditional and devised rhythmic notation.	•	• •	• • •	• • •
Use traditional notation to represent musical ideas.	•	• •	• • •	• • •
Demonstrate skill to notate duration.	•	• •	• • •	• • •
Use eighth (𝅘𝅥𝅮), quarter (𝅘𝅥), half (𝅗𝅥), and whole (𝅝) notes and rests in notating original rhythms.		•	• •	• • •
Use 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅯 and dotted notes in notating rhythmic patterns encountered in singing or listening.			•	• •
Write simple rhythmic patterns in 2/4, 3/4, and 4/4.		•	• •	• • •
Write simple rhythm patterns in 6/8.		•	• •	• • •
Write simple rhythm patterns in 5/4, 5/8 and 7/4.				•
Demonstrate skill in writing traditional and devised rhythmic notation.			•	• •
Volume				
Write using own system to express ideas of loud and soft.	•			
Write dynamic symbols such as: forte (*f*), piano (*p*), crescendo (<), and decrescendo (>).		•	• •	• • •
Use traditional dynamic symbols such as: forte (*f*), mezzoforte (*mf*), piano (*p*), mezzopiano (*mp*), crescendo (<), decrescendo (>), and accent (>).		•	• •	• • •

• Introduced • • Amplified • • • Reinforced

WRITING EXPERIENCES AND ACTIVITIES

Music in grades K-8 should provide experiences which assist the students in using the following concepts and competencies to express and interpret musical ideas by the time they leave the eighth grade:

	K-2	3-4	5-6	7-8
Timbre				
Write words or symbols which describe the timbre students hear or produce; e.g., scraping, scratching, beating, shaking.	•	••	•••	•••
Devise own notation for a variety of timbre.	•	••	•••	•••
Write simple scores for two or more timbre using traditional notation.		•	••	•••
Expressive Controls				
Use descriptive words to designate fast and slow tempo.	•			
Indicate tempo by use of terms such as allegro, andante, and vivace.			•	••
Indicate in musical notation appropriate terms for expressive controls; e.g., accelerando, ritardando, a tempo, rallentando.		•	••	•••
Symbolize legato and staccato movement.	•			
Write the phrase or staccato marks in compositions.		•	••	•••
Use musical articulation symbols to convey the intent of the composer; e.g., slur, staccato mark, phrase marking, marcato, accent.			•	••
Indicate in musical notation appropriate terms or symbols for dynamic changes as student writes music.			•	••
Structure				
Use symbols representing likenesses and differences when planning or interpreting music.	•	••	•••	•••
Notate own songs using devised symbols.	•	••		
Symbolize with letters the forms: two-part (AB), three-part (ABA), and rondo (ABACA).		•	••	•••
Identify sections within original compositions using letter names or devised systems.			•	••

• Introduced •• Amplified ••• Reinforced

APPENDIX

LEGAL BASIS

for Music Education in the Public Schools of the State of Arizona

ARIZONA CONSTITUTION ARTICLE XI, SECTION 1 states: "The Legislature shall enact such laws as shall provide for the establishment and maintenance of a general and uniform public school system, which system shall include kindergarten schools, and a university (which shall include an agricultural college, a school of mines, and other technical schools as may be essential, until such time as it may be deemed advisable to establish separate State institutions of such character). The Legislature shall also enact such laws as shall provide for the education and care of the deaf, dumb, and blind."

ARS 15-102.15, 15-102.16, and 15-102.18 state: "The state board of education shall: 15. Prescribe and enforce a course of study in the common schools; 16. Prescribe the subjects to be taught in the common schools; 18. Advise school districts on purchase of the textbooks for the common schools and prepare a list of not less than three nor more than five suggested textbooks for each grade and each subject taught in the common schools for the possible selection by the school district of one book from the list for each student. The books or instructional matter so selected by the school district shall be purchased by the school district direct from the publisher as provided in this title."

In a letter opinion dated July 10, 1975, to Mr. Stephen S. Jenkins, Jr., President of the State Board of Education, Mr. Bruce Babbitt, Arizona State Attorney General, states:

> "ARS 15-102.15 requires the State Board of Education to 'prescribe and enforce a course of study in the common schools'. ARS 15-1022 states in pertinent part, that the State Board of Education 'shall adopt a course of study in the common schools'. . . . State Board of Education Rule 221 uses it (course of study) to mean content goals for a subject area's program and certain fundamental facts, theories, and skills related to that subject area.
>
> "Even if we were to assume that ARS 15-1022 might be interpreted in such a fashion as to give a common school district the option of whether or not to utilize a course of study adopted by the State Board, no such interpretation can possibly be given to the mandate set forth in ARS 15-102.15. The latter section requires the State Board to 'prescribe and enforce' the course of study in the common schools. The Legislature, by specifying that the State Board shall enforce the course of study, left no doubt that the common school district must abide by the course of study which the State Board prescribes. This conclusion also follows from a reading of ARS 15-442.A.2, which directs the board of trustees of a common school district to enforce the course of study, which courses could only have been adopted by the State Board of Education since no power to adopt courses of study is given by statute to the board of trustees of a common school district . . ."

The Arizona Official Compilation of Administrative Rules and Regulations (A.C.R.R.), Section 6.b.1. states:

Subjects to Be Taught	Years Taught
Reading (including phonics)	K-8
Arithmetic	1-8
Geography	1-8
Handwriting	1-8
Health	1-8
Language	1-8
Literature	1-8
Music	1-8
Science	1-8
Spelling	1-8
World History	1-8
American History	7-8
Arizona History and Constitution	7-8
Civics (U.S. Constitution)	7-8

Kindergarten Subjects

The State Board of Education requires that each common school district having a kindergarten program include three subjects out of the prescribed list of subjects to be taught for common schools and that Reading (including phonics) be one of the three required. The Kindergarten Program shall be addressed to readiness for all subjects taught in the primary grades.

STATE BOARD OF EDUCATION APPROVED 11/26/73

ATTORNEY GENERAL APPROVED 1/22/74

TERMS USED IN THIS GUIDE

AB	A two-part musical form in which both parts are distinctly different. (See two-part song form.)
ABA	A three-part musical form in which the second part (B) is distinctly different from the identical first and third parts (A). (See three-part song form.)
accelerando	Becoming faster.
Accent	Stress or emphasis on a particular tone or beat.
allegro	Fast.
Alto	The lowest female voice or voice part; also called contralto.
andante	A "walking" tempo, slightly slower than *moderato* (moderately).
Articulation	The way in which musical sounds begin, end, and are connected with each other; e.g., *legato*, *staccato*.
Art Song	The work of a composer whose intent is to create a work of art by enhancing a text with melody and accompaniment. Differs from a folksong or pop song in that it is a finished work which may not be arranged or modified.
a tempo	Return to the original tempo after a change or deviation.
Augmentation	Lengthening, often doubling, the note durations of a melody or part of a melody.
Autoharp	A many-stringed instrument for classroom use. Chords are played on the autoharp by pressing on a labeled bar and strumming.
Ballet	A musical composition written or arranged for ballet dancing.
Band	An instrumental group composed of wind and percussion instruments.
Bass	The lowest male voice; the lowest part in a composition.
Bassline	The bass part; a melodic line formed by the lowest pitches in a succession of chords.

Beat	The steady underlying pulse which is basic to most music; the unit of time into which music is divided.
Blank Notation	Long and short lines, indicating even and uneven rhythm patterns.
Canon	A composition in which one part or voice is imitated in its entirety by the other parts. The parts overlap and may or may not be on the same pitches.
Cantata	A vocal and/or choral work in several movements with either sacred or secular text and including arias (songs), recitatives, and choruses.
Changing Voice	The term applied to the adolescent male voice while in the process of changing from the timbre and range of a child to that of an adult. During the change, the range is relatively narrow and the voice is sometimes difficult to control.
Chord	Three or more tones which can be sounded together.
Chord Root	The tone from which a chord is built. Chords are named by their roots; e.g., D major, G seventh.
Concerto	A large work in several movements for one or more solo instruments and orchestra.
Contour	The shape or direction in which a succession of tones moves.
Countermelody	A second melody played against, or simultaneously with, the main melody.
crescendo	Increasing in loudness.
decrescendo	Decreasing in volume.
Density	The "thickness" of the musical sounds; texture.
Descant	An added melodic part, often higher than the original melody.
Devised Scale	A scale which is constructed by an individual and which does not conform to any of the common scale patterns.
Devised Symbols	Symbols which are not part of the notational system in common use and are invented by an individual to represent a particular sound.
Diminution	Shortening, usually by half, the note durations of a melody or part of a melody.

Dotted Notes	Notes whose duration has been increased by one-half as a result of dots written to the right of the note head; e.g.
Dynamics	Degree of loudness.
Eighth Note	A note ( ) which receives half the duration of a quarter note.
Ensemble	Any group of players or singers.
Fifth	A distance of five scale degrees or letter names; e.g., C to G (upward).
Flat	A symbol (♭) which indicates the lowering of the pitch of a note by a half step.
forte	Loud.
fortissimo	Very loud.
Fragmentation	In a musical composition, using fragments of a previously-stated melody.
Free Form	A form, or structure, which is not similar to any of the traditional forms such as sonata-allegro or theme or variations.
Fugue	A composition in which a theme is stated in one voice and imitated in other voices successively. The theme reappears frequently during the composition, but other melodic material may also be introduced.
Half Note	A note ( ) which is equal in duration to two quarter notes.
Half Step	The distance from one tone to the one immediately above or below it; e.g., D-E♭, A♯-B, B-C.
Harmonize	1. To add appropriate chords to a melody; 2. To add other parts, or lines, to a melody.
Harmony	The simultaneous sounding of two or more different pitches.
Improvisation	Making up music while playing it.
Interval	The distance in pitch between two tones.
Inversion (of a melody or an interval)	Reversing the direction of the intervals so that an ascending line moves downward and vice versa.

Inversion (of a chord)	Rearranging the tones in the chord so that the root is not on the bottom; also the name for the rearranged chords; e.g., first inversion, second inversion.
Kalimba	A small African instrument held between the hands and consisting of metal strips which are plucked by the thumbs. Also known as m'bira, sansa, and thumb piano.
Koto	A traditional Japanese instrument, usually consisting of 13 strings with movable bridges stretched over a convex board.
largo	Very slow; slower than *adagio*.
Leap	An interval larger than a step; a skip.
legato	Smoothly, connected; without any interruption between tones in a melody.
Lyrics	The words to a song.
Major	A kind of scale consisting of the following pattern of whole and half steps: W-W-H-W-W-W-H. A musical composition using the pitches from such a scale is said to be in a major key.
marcato	Marked, emphasized, accented.
Melody	A succession of musical tones; a tune.
Meter	The grouping of beats into recurring patterns of strong and weak.
Metrical Accent	The regular, recurring stress which is given to certain beats, thereby generating meter.
mezzo	Half. Used only in conjunction with another term as in *mezzoforte* - half loud.
Minor	A kind of scale which begins with the following pattern of whole and half steps: W-H-W-W. The remaining three intervals may vary. A musical composition using the pitches from such a scale is said to be in a minor key.
Mixed Chorus	A vocal group which includes both female and male voices.
Modulation	The process of changing from one key (tonality) to another within a composition.
Motive	The shortest recognizable melodic pattern; a pattern of two or more tones.

Movable *do*	A system of music reading in which each scale step is given a name. Because the intervals between the levels, or degrees, of a scale remain fixed, the scale step names are the same in all keys.
Movement	A single, self-contained composition which is part of a larger work such as a symphony, sonata, or suite.
Moving Experiences	Experiences which allow for structured and/or improvised movement initiated by music or sound.
Musical	A play in which the dialogue is interspersed with songs. Differs from an opera in that most lines are spoken. Also known as musical comedy or Broadway musical.
Natural	1. A symbol (♮) which cancels sharps and flats. 2. A tone which is neither sharp nor flat.
Octave	A distance of eight pitch names or scale degrees; e.g., C to C, B to B.
I, IV, V_7	A means of identifying chords which can be constructed within a key. The I chord is a triad whose root is the first tone in the scale; the IV chord is a triad in a chord whose root is the fourth tone in the scale.
Opera	A drama in which singing replaces speech.
Operetta	A lighter, simpler form of opera, often including spoken dialogue as well as singing and dancing.
Orchestra	1. An ensemble, generally referred to as a symphony orchestra, of 70 to over 100 instruments of which the majority are strings. The orchestra also includes woodwinds, brasses, and percussion. 2. Any ensemble which includes a string section; e.g., chamber orchestra, theatre orchestra, string orchestra.
Ostinato	A short melodic or rhythmic pattern repeated over and over.
Partner Songs	Two songs which produce pleasing harmonies when sung simultaneously.
Pentatonic	A five-tone scale. The most common type of pentatonic scale can be played on the black keys of the piano.
Phrase	A division or section of a melodic line, similar to a clause or sentence in speech.
piano	Soft.

Pitch	The highness or lowness of a tone or sound.
Polymeter	The simultaneous use of two or more different meters.
Polyphonic	Music in which two or more independent melodies sound simultaneously.
Polyrhythm	The simultaneous use of two or more contrasting (or conflicting) rhythmic patterns.
Quarter Note	A note (♩) which is equal in duration to one fourth of a whole note. In 2/4, 3/4, 4/4, and 5/4 meters, its duration is one beat.
Question-Answer Phrases	A pair of phrases the first of which ends inconclusively, sounding as though it should be "answered." The question phrase ends on a tone other than the tonic (key note). Its answer generally ends on the tonic.
rallentando	Gradually getting slower (same as *ritardando*).
Range	The distance between the lowest and highest pitches which a particular voice or instrument can produce.
Recorder	A flute-like instrument which is held vertically and blown through a mouthpiece in the end.
Refrain	A phrase or verse which occurs at the end of each stanza of a song.
Retrograde	Playing a melody backwards from the last note to the first.
Rhythm	The relative durations of sounds and silences in a musical composition; also a general term for all elements of music having to do with time.
ritardando	Gradually getting slower.
Rondo	A musical form in which one theme or section alternates with two or more contrasting sections (ABACA, ABACADA, ABACABA).
Root	See "chord root."
Round	A song in which two or more voice parts sing the same words and pitches but start and finish at different times.
Scale	An ascending or descending succession of tones related to one another according to a specified pattern of intervals. (See major, minor, pentatonic.)

Sequence	Repetition of a melodic pattern at a different pitch level.
Sequential	A melodic pattern repeated at a higher or lower pitch level.
Sharp	A symbol (♯) which indicates the raising of the pitch of a note by a half-step.
Sitar	A North Indian lute (guitar-like instrument) with a long neck.
Sixth	A distance of six scale degrees or letter names; e.g., B to G.
Skip	An interval which skips at least one letter name and is therefore larger than a step; e.g., C-F, A-C, B -G.
Slur	To connect tones smoothly; also the curved line placed above or below notes to indicate that they are to be connected, or played, *legato*.
Sonata-Allegro Form	The form commonly used in the first movement of a classical sonata, symphony, or concerto. It consists of an exposition, during which the main themes are presented, a development section, during which parts of those themes are subjected to modifications, and a recapitulation, or restatement, of the exposition.
Soprano	The highest female voice or voice part.
staccato	Detached, separated; allowing brief silences between the tones in a melody.
Step	The interval between a tone and the adjacent letter name; e.g., C to D, C to D♭, C to D♯. (See half step, whole step.)
String Quartet	1. An ensemble consisting of two violins, a viola, and a cello. 2. A composition, similar in construction to a symphony or sonata, for such an ensemble.
Suite	An instrumental composition consisting of a number of loosely-connected movements.
Support	Maintenance, by the breathing muscles, of the proper air pressure for good vocal production.
Symphony	A large orchestral work usually consisting of four contrasting movements; a sonata for orchestra.
Syncopation	Placing an accent on a beat or part of a beat which is normally unaccented; the effect which makes jazz sound "jazzy."

Synthesizer	An electronic device which can produce a wide variety of sounds.
Tempo	The rate of speed at which a musical composition is performed.
Tenor	The highest male voice or voice part.
Texture	1. The thickness or thinness of the musical sound based upon the number of different tones produced simultaneously or in close proximity to one another. 2. The kind of horizontal and vertical relationships of musical materials: 1) one unaccompanied melody, 2) a melody supported by harmony (or chords), 3) two or more melodies sounding simultaneously.
Theme and Variations	A form in which a basic melody (theme) is presented and then repeated in a series of modified versions.
Third	A distance of three scale degrees or letter names; e.g., C-E, D-F.
Three-part Song Form	A structure in which the first section is followed by a contrasting section and a restatement of the first section; ABA form.
Timbre	The quality or "color" of a tone; the difference between a tone produced by one instrument and a tone on the same pitch produced by another instrument.
Traditional Symbols	Notational symbols in common use in Western music.
Two-part Song Form	A structure consisting of two contrasting sections; AB form.
Variations	Modified versions of a basic melody or theme.
Verse-refrain	A form, common in folk and popular songs, in which verses having the same music but different words each are followed by the same refrain.
vivace	Lively, quick; faster than *allegro*.
Whole Note	A note (𝅝) which is equal in duration to four quarter notes.
Whole Step	Two half steps; the distance from one tone to another with one between; e.g., C-D, E -F, B-C♯.
Whole Tone Scale	A scale in which all intervals are whole steps.
Woodwind Quintet	1. A five-member ensemble consisting of flute, oboe, clarinet, bassoon, and French horn; 2. a composition for such an ensemble.